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ABSTRACT

This 9-week, Quinmester program is a survey of music in the jazz idion, particularly major musicians and their music of the last two decades. No musical prerequisites are necessary. Objectives include the ability to distinguish major performers, the blues form, instruments, major compositions and to become aware of jazz as an American art form, including the musicians of the 1960's contributing to it. The outline of course content mentions musicans, categorized by instrument, and jazz terminology. Procedures for day-by-day instruction over a 9-week period are included. Resource materials and assessment suggestions conclude the guide. (JH)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

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MUSIC LISTENING - JAZZ

MUSIC

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DADE COUNTY PUBLIC SCHOOLS

DIVISION OF INSTRUCTION • 1971

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MUSIC LISTEN NG - JAZZ

COURSE NUMBER: 5635.893

Written by Franklin O. Sullivan

For the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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I. COURSE TITLE

Music Listening - Jazz

II. COURSE NUMBER: 5635.891

III. COURSE DESCRIPTION

A survey of music in the jazz idiom. The pupils conduct historical research, perform and listen to live and recorded performances with emphasis on stylistic characteristics. This particular unit is devoted to a study of the major jazz musicians and their music of the last two decades

IV. COURSE ENROLLMENT GUIDELINES

High school pupils who are interested in jazz. They need not have any prerequesite music skills.

V. COURSE OF STUDY OBJECTIVES

A. Listening skills

1. The pupil will determine by ear certain major jazz performers and groups
2. The pupil will determine by ear the blues form
3. The pupil will determine by ear the name of instruments heard
4. The pupil will determine by ear certain major jazz compositions

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B. Awareness

1. The pupil will become aware of jazz as an American art form

2. The pupil will become aware of the musicians of the sixties and their contributions to jazz

VI. COURSE CONTENT

A. Jazz Musicians

1. Trumpet

a. Miles Davis

b. Dizzy Gillespie

c. Don Ellis

d. Don Cherry

e. Lee Morgan

2. Saxophone

a. Sonny Rollins

b. John Coltrane

c. Ornette Coleman

d. Albert Ayler

e. Stan Getz

f. Roland Kirk

g. Wayne Shorter

h. Eric Dolphy

i. Cannonball Adderley

j. Archie Shepp

3. Piano

a. Thelonious Monk

b. Bill Evans

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c. Oscar Peterson

d. Cecil Taylor

e. Herbie Hancock

f. Erroll Garner

g. McCoy Tyner

h. Les McCann

i. Horace Silver

j. Ramsey Lewis

k. Chick Corea

l. Dave Brubeck

m. Phineas Newborn

4. Bass

a. Charlie Mingus

b. Scott La Faro

c. Paul Chambers

d. Ray Brown

5. Drums

a. Elvin Jones

b. Tony Williams

c. Philly Joe Jones

6. Guitar

a. Wes Montgomery

b. Charlie Byrd

c. Jim Hall

7. Organ

a. Jimmy Smith

b. Richard Holmes

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B. Jazz Groups

a. Modern Jazz Quartet

b. County Basie

c. Duke Ellington

d. Thad Jones-Mel Lewis

e. Don Ellis

F. Cannonball Adderly Quintet

g. Miles Davis Sextet - 1958

B. Jazz terminology

Words and phrases pertinent to understanding the jazz musician's language

VII. COURSE PROCEDURE, STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

At the beginning of each week, pupils will receive a list of terms to be studied and artists to be heard during the week. From this list, each student will select one artist upon whom he will make a brief report on Friday.

Each day the teacher will play a "mystery record", and pupils will write as many things about the record as possible, i.e., instruments heard, name of tune and/or musician, style, etc. This is suggested as a learning reinforcement, not as an evaluation tool.

Close each day's class work by discussing or posing a question pertinent to jazz performance and appreciation.

Each week will close with a short quizz covering the week's listening and learning.

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First Week

Monday:

1. Explain the course, material to be covered and goals to be hopefully achieved.
2. Pass out list of musicians
   a. This list will include all the musicians to be discussed in detail plus others which have reached national stature in jazz. The list will be in alphabetical order by instrument played.
   b. Students will be responsible for matching musicians with instrument played. One or two questions re this may appear on each quiz, i.e., name three jazz drummers, etc.
3. Hand out list of records to be used
4. Hand out list of terms for week
   a. ad lib - to improvise
   b. ax - any musical instrument
   c. Bird - nickname for Charlie Parker
   d. blow - play an instrument
5. Give short biographical sketch of Cannonball Adderley*
6. Play A Child's Introduction to Jazz by Cannonball Adderly

*All biographies for this course will be found in The Encyclopedia of Jazz in the Sixties by Leonard Feather

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Tuesday:

1. Finish A Child's Introduction to Jazz
2. Biographical sketch of Oscar Peterson and members of his trio
3. Play On Green Dolphin Street from The Sound of the Trio - Verve V8480
4. Short biography of Sonny Rollins
5. Play Without a Song From The Bridge RCA-2527
6. Discuss life of John Levis
7. Play Skating in Central Park From Patterns United Artists 4072

Wednesday:

1. Explain improvising
   a. vertical
   b. horizontal
   c. free
2. Play Thags' Dance from The Sound of The Trio
3. Play The Bridge From The Bridge
4. Play No Happiness for Slater from Patterns
5. Play mystery record
6. Discuss week's list of terms

Thursday:

1. Continue explanation of improvising
2. Play selection From The Sound of The Trio
3. Play selection from The Bridge

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4. Play selection from Patterns
5. Play mystery record
6. Discussion Question:

   Which of these groups is the easiest to listen to? Why?

Friday:

1. Explain the blues form
2. Play a selection from The Sound of The Trio
3. Play a selection from The Bridge
4. Play a selection from Patterns
5. Quiz:
   a. list three jazz pianists
   b. define: ad lib, ax, Bird, blow, book, improvising, blues
   c. Tell as many things about the following record as you can (play a new record)
6. Collect reports

Second Week

Monday:

1. Give short biography of Miles Davis
2. Play a selection from Milestones
3. Short biography of Thelonious Monk
4. Play a selection from 5 by 5 Riverside 12-305
5. Short biography of Ornette Coleman
6. Play a selection from Tomorrow is The Question
7. Play a mystery record

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3. Hand out list of terms for week and discuss
   a. breaks - open passages in the performance when the rhythm is suspended, more generally, open passages
   b. burn - play at a fast tempo
   c. changes - chords
   d. bridge - in ABA form--the B section, sometimes called the channel
   e. chart - musical arrangement

Tuesday:

1. Give biography of another member of Miles Davis group
2. Play another selection from Milestones
3. Give biography of another member of Monk's group
4. Play another selection from 5 by 5
5. Give biography of another member of the Coleman group
6. Play another selection from Tomorrow is The Question
7. Play mystery record
8. Discussion Question:
   a. Are there any similarities between the music we have been listening to and rock and roll? Any differences?

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Wednesday:

1. Review the blues form
2. Give biography of another Davis' sideman
3. Play selection from Miles Davis In Europe, Col. 8983
4. Give biography of another of Monk's sidemen
5. Play selection from Monk's Greatest Hits - Riverside - 421
6. Biography of another Coleman sideman
7. Play selection from Ornette! - A.H. 1378
8. Play mystery record
9. Discuss on Question:
   a. How are the records we listened to today different from the previous recordings of the same groups?

Thursday:

1. Review improvising
2. Give biography of another Davis' sideman
3. Play selection from Miles Davis in Europe
4. Biographical sketch of another of Monk's sidemen
5. Play selection from Monk's Greatest Hits
6. Biography of Coleman sideman
7. Play selection from Ornette!
8. Play mystery record
9. Discussion Question:
   a. Why is jazz not the most popular form of music?

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Friday:

1. Biography of Ramsey Lewis
2. Play a selection from The In Crowd - Argo 757
3. How does Ramsey Lewis differ from Thelonious Monk
4. Biography of Stan Getz
5. Play a selection from Focus - Verve 8412
6. Discussion Question:

   How does Stan Getz differ from Ornette Coleman?
7. Quiz:
   a. Tell as many things about this record as you can
   b. Define: breaks, burn, bridge, chart
   c. Name three jazz saxophonists
   d. Oscar Peterson plays _____
8. Collect reports

Third Week

Monday:

1. Short review of Cannonball's biography
2. Play selection from Nippon Soul - Riverside 477
3. Biography of Charlie Mingus
4. Play selection from Charles Mingus Revisited Limelight 86015
5. Biography of Bill Evans
6. Play selection from Sunday at The Village Vanguard - Riverside 376

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7. Play mystery record
8. Discussion Question:

   What are your impressions of Cannonball Adderley after hearing his introduction to jazz and now listening to one of his songs?
9. Pass out list of terms for the week
   a. chops - originally meant the lips of brass or woodwind players but now includes the hands of players such as pianists, drummers, etc.
   b. chorus - to "take a chorus" means to play an improvised solo
   c. combo - small instrumental group
   d. comp - rhythmic punctuations of chords by a pianist or guitarist, done to accompany a soloist
   e. "cut it" - means to be able to play a certain song

Tuesday:

1. Biographical sketch of one of Cannonball's sidemen
2. Play selection from Nippon Soul
3. Short biography of one of Mingus' sidemen
4. Play selection from Charles Mingus Revisited
5. Biography of Scott La Faro
6. Play selection from Sunday at The Village Vanguard
7. Play mystery record

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8. Discussion Question:
   a. How does the Mingus group sound different from the Adderley group?
9. Go over terms for the week

Wednesday:

1. Review "blues" form
2. Short sketch of one of Cannonball's sidemen
3. Play selection from Nippon Soul
4. Short sketch of one of Mingus' sidemen
5. Play selection from Charles Mingus Revisited
6. Short review of life of Evan's drummer
7. Play selection from Sunday at The Village Vanguard
8. Play mystery record
9. Discussion Question:
   a. Why does "playing the blues" have such an appeal for both jazz musicians and rock musicians?

Thursday:

1. Short biography of one of Cannonball's sidemen
2. Play selection from Nippon Soul
3. Short biography of one of Mingus' sidemen
4. Play selection from Charles Mingus Revisited
5. Short biography of Eddie Gomez
6. Play selection from Bill Evans at The Montreux Jazz Festival - Verve - V6-8760

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7. Play mystery record
8. Discussion Question:
   a. How are Scott La Faro and Eddie Gomez alike? How are they different?

Friday:

1. Short biographical sketch of Erroll Garner
2. Play selection from Concert By The Sea
3. How is Garner different from the other pianists we have heard?
4. Short biography of Dave Brubeck
5. Play Take Five by Dave Brubeck
6. Does Brubeck sound like anyone else you have heard?
7. Quiz:
   a. define: chops, chorus, combo, comp, cut-it
   b. true or false - Scott La Faro is famous for his "walking" bass lines
   c. true or false - Cannonball's brother plays flute
   d. name three jazz drummers
   e. tell as many things about the following mystery record as possible
8. Collect reports

Fourth Week

Monday:

1. Short biography of Count Basie
2. Play selection from Basie Roulette - R52003

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3. Biography of Duke Ellington
4. Play selection from Afro Bossa - Reprise 6069
5. Biography of Don Ellis
6. Play selection from Live in Three and Two-Thirds Over Four Time - Pacific Jazz ST 20123
7. Play mystery record
8. Discussion Question:
   a. Why have the Count Basie and Duke Ellington bands been able to survive for so many years?
9. Pass out list of terms for the week
   a. dig - to like or to understand, to listen to music
   b. double - play more than one instrument
   c. drag - fall behind the beat
   d. pay one's dues - "pays" with personal suffering instead of with money
   e. Fake - improvise

Tuesday:

1. Play selection from Basie
2. Play selection from Afro Bossa
3. Play selection from Live in Three and Two-Thirds Over Four Time
4. Short biography of Thad Jones and Mel Lewis
5. Play selection from a Thad Jones-Mel Lewis record
6. Play mystery record
7. Discussion Question:
   Are there any apparent differences between the three bands heard today? What are they?

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Wednesday:

1. Play two selections from each of the four bands
2. Play mystery record
3. Discussion Question:

   Which has more of the characteristics of rock and roll, the big bands or the combos?

Thursday:

1. Play two selections from each of the four bands
2. Play mystery record
3. Discussion Question:

   Will big bands become more or less popular in the future?

Friday:

1. Short biography of Stan Kenton
2. Play selection from Adventures in Time - Capitol 1844
3. Short biography of Buddy Rich
4. Play selection from Big Swing Face - Pacific Jazz ST-20117
5. Quiz:
   a. Define: dig, double, drag, pay dues, fake
   b. Name three big bands
   c. Tell as much about the following record as possible
6. Collect reports

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Fifth Week

Monday:

1. Biography of Dizzy Gillespie
2. Play selection from Perceptions - Verve 8411
3. Biography of McCoy Tyner
4. Play selection from Expansions - Blue Note 84338
5. Short biography of Eric Dolphy
6. Play selection from Out to Lunch - Blue Note 4163
7. Play mystery record
8. Pass out list of terms
   a. fake book - collection of songs with only melody and chord symbols given
   b. fours - used in a combo meaning that the soloists take turns, alternating four measures with the drummer
   c. front man - band leader
   d. funky - earthy and fundamental
   e. gig - usually a musical engagement. Also used to mean any job
9. Discussion Question:
   Which of the three groups heard today has the most commercial appeal?

Tuesday:

1. Short biographical sketch of a member of the Gillespie group
2. Play selection from Perceptions - Verve 8411
3. Short biographical sketch of a member of the Tyner group

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4. Play selection from Expansions
5. Short sketch of a member of the Dolphy group
6. Play selection from Out to Lunch
7. Play mystery record
8. Discuss terms for week
9. Discussion Question:

   Will jazz keep getting more complicated or will it become more simplified?

Wednesday:

1. Short biography of another member of the Gillespie group
2. Play selection from Perceptions
3. Short biography of another member of the Tyner group
4. Play selection from Expansions
5. Short biography of another member of the Dolphy group
6. Play selection from Out to Lunch
7. Play mystery record
8. Discussion Question:

   What are some things these three groups have in common? What are their basic differences?

Thursday:

1. Short biography of another member of the Gillespie group
2. Play selection from Perceptions
3. Biographical sketch of another member of the Tyner group

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4. Play selection from Expansions
5. Short sketch of another member of the Dolphy group
6. Play selection from Out to Lunch
7. Play mystery record
8. Discussion Question:

   Are there any rock groups that have borrowed from the jazz idiom?

Friday:

1. Short biography of Herbie Hancock
2. Play selection from Fat Albert Rotunda - Warner Brothers - 1834
3. Short biography of Albert Ayler
4. Play selection from My Name is Albert Ayler Fant. 6016
5. Compare Albert Ayler and Eric Dolphy
6. Quiz:
   a. Define: fake book, fours, front man, funky, gig
   b. List three jazz saxophonists
   c. Tell as much about the following record as possible
7. Collect reports

Sixth Week

Monday:

1. Biography of John Coltrane
2. Play selection from A Love Supreme - Imp. 77
3. Biography of Horace Silver

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4. Play selection from Song For My Father - Blue Note 8418
5. Biography of Cecil Taylor
6. Play selection from Air - Barnaby 30562
7. Play mystery record
8. Pass out list of terms
   a. Hawk - a nickname for Coleman Hawkins. "The hawk" has also come to mean cold weather
   b. head arrangement - a musical arrangement that is not written down
   c. hip - wise or knowing
   d. kick it off - to set the tempo before starting to play a piece
   e. Lady Day - a nickname for Billie Holliday
9. Go over and discuss list of terms

Tuesday:

1. Give short resume of a member of the Coltrane group
2. Play selection from A Love Supreme
3. Biographical sketch of a member of the Silver group
4. Play selection from Song For My Father
5. Biographical sketch of a member of the Taylor group
6. Play selection from Air
7. Play mystery record
8. Discussion Question:
   How many people do you think could accept and enjoy or appreciate the music of Cecil Taylor?

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Wednesday:

1. Resume of the life of another member of the Coltrane group
2. Play selection from A Love Supreme
3. Biographical sketch of another member of the Silver group
4. Play selection from Song For My Father
5. Short biography of another member of the Taylor group
6. Play selection from Air
7. Play mystery record
8. Discussion Question:
   Compare the piano playing of Cecil Taylor and Horace Silver

Thursday:

1. Play two selections from Coltrane record
2. Play two selections from the Horace Silver record
3. Play two selections from the Cecil Taylor record
4. Play mystery record
5. Discussion Question:
   Can jazz be taught or must it be an inborn talent? Remember the quote: "Man if you don't understand it, don't mess with it."

Friday:

1. Play Stan Getz selection
2. How does Getz compare to Coltrane?

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3. Biography of Les McCann
4. Play selection from Second Movement - Atlantic SD-1583
5. How does Les McCann compare to Cecil Taylor?
6. Quiz:
   a. Define: Hawk, head arrangement, hip, kick it off, Lady Day
   b. Name the instrument played by each artist:
      Oscar Peterson
      Eric Dolphy
      Stan Getz
      Ed Thigpen
      Miles Davis
   c. Tell everything you can about the following record
7. Collect reports

Seventh Week

Monday:

1. Biography of Roland Kirk
2. Play selection from Rip, Rig and Panic - Limelight 86027
3. Biography of Charlie Byrd
4. Play selection from Let It Be - Columbia CS-1053
5. Biography of Jimmy Smith
6. Play selection from The Cat - Verve 8587
7. Play mystery record

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8. Pass out terms for week

   a. lead - playing lead means playing the melody

   b. lead sheet - melody line with lyrics and changes

   c. pickup band - band composed of a famous leader but with sidemen from the town in which he is performing

   d. sideman - anyone in a band except the leader

   e. stock - a conventional published arrangement

9. Discuss terms

Tuesday:

1. Play a selection from Hip, Big and Panic
2. Play a selection from Let It Be
3. Play a selection from The Cat
4. Biography of Phineas Newborn
5. Play selection from A World of Piano - Contempory 3600
6. Play mystery record
7. Discuss Question:

   How is the Charlie Byrd record different from the other jazz records?

Wednesday:

1. Play a selection from A World of Piano
2. Play a selection from Hip, Big and Panic
3. Play a selection from The Cat
4. Play a selection from Let It Be

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5. Play mystery record
6. Discussion Question:

   Which do you like better, tunes that follow the blues form or regular tunes? Why?

Thursday:

1. Play a selection from A World of Piano
2. Play a selection from Rip, Rig and Panic
3. Play a selection from The Cat
4. Play a selection from Let It Be
5. Play mystery record
6. Discussion Question:

   Will jazz replace rock and roll in popularity? Give your reasons.

Friday:

1. Play a selection from Herbie Hancocks Fat Albert Rotunda
2. Play a selection from Erroll Garner's Concert by The Sea
3. Play a selection from My Name is Albert Ayler
4. Play a selection from Ramsey Lewis' In Crowd
5. Quiz: True or False
   a. Erroll Garner is an avant-garde pianist
   b. Jimmy Smith plays flute
   c. Herbie Hancock wrote Watermelon Man
   d. Jazz originated in Europe
   e. Les McCann plays trombone with Miles Davis

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6. Define:

   lead, lead sheet, pickup band, sideman, stock

7. Tell everything you can about the following record

8. Collect reports

Eighth Week

Monday:

1. Biography of Wes Montgomery
2. Play selection from Coin Out of My Head - Verve 8642
3. Biography of Chick Corea
4. Play selection from a Chick Corea record
5. Biography of Sonny Stitt
6. Play selection from a Sonny Stitt record
7. Play mystery record
8. Hand out list of terms
   a. third stream - music that is neither jazz or "classical" but that draws on the techniques of both
   b. time - sense and control of rhythm
   c. wail - to perform with inspiration
9. Discuss terms

Tuesday:

1. Play a selection by Wes Montgomery
2. Play a selection by Chick Corea
3. Play selection by Sonny Stitt

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4. Biography of Lee Morgan
5. Play selection from The Sidewinder - Blue Note 84157
6. Play mystery record
7. Discussion Question:

   Has the "electric piano" had any effects on jazz? If so, what?

Wednesday:

1. Biographies of Gunther Schuller and Jim Hall
2. Play selection from Jazz Abstractions Atl. 1365
3. Play selection by Chick Corea
4. Play selection from The Sidewinder
5. Play mystery record
6. Discussion Question:

   Will "third stream" music become more popular? Why, or why not?

Thursday:

1. Play a selection from Jazz Abstractions
2. Play selection by Chick Corea
3. Biography of Archie Shepp
4. Play selection from Four For Trane-Imp. 71
5. Play mystery record
6. Discussion Question:

   What is jazz?

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Friday:

1. Play selection from Four For Trane
2. Biography of Randy Weston
3. Play selection from Randy! Bakton 1001
4. Biography of Charlie Parker
5. Play selection from The Essential Charlie Parker Verve 8364
6. Quiz:
   a. define: third stream, time, wail
   b. who was Yardbird
   c. tell as much about the following record as possible
7. Collect reports

Ninth Week

Monday:

Review: Miles Davis, John Coltrane, Charlie Mingus, Bill Evans

Tuesday:

Review: Sonny Rollins, Dizzy Gillespie, Thelonious Monk, Oscar Peterson

Wednesday:

Review: Ornette Coleman, Cecil Taylor, Roland Kirk Ramsey Lewis

Thursday:

Review: Chick Corea, Eric Dolphy, Modern Jazz Quartet, Cannonball Adderley

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Friday:

Final assessment

VIII. RESOURCES FOR PUPILS

Records are listed under COURSE PROCEDURES. For a complete bibliography see The Encyclopedia of Jazz in the Sixties by Leonard Feather, p. 311

Listening carrels in the library or the music department should have each week's records available for pupils to use during their unstructured time or study periods

IX. RESOURCES FOR TEACHERS

A record player of good quality and in good condition

The recordings listed in COURSE PROCEDURES

The Encyclopedia of Jazz in the Sixties - Leonard Feather, Horizon Press, New York.

New Edition of the Encyclopedia of Jazz - Leonard Feather, Horizon Press, New York.

X. ASSESSMENT

All assignments and tests are included within COURSE PROCEDURES. The evaluation of these assignments, discussions, and tests are as follows:

A. The class discussions and weekly reports equal one-fourth of the grade

B. The weekly quizzes equal one-half the grade

C. The final equals one-fourth the grade

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People who praise "simplicity" in art ought to ponder Henry James' observation: "Simplicity in art is like zero in a number; its importance depends on the figure it is united with." There is considerable difference between the simplicity that has gone beyond sophistication and the simplicity that has not yet arrived at it.